

V m
§ 91
ENCÆNIA MUSICES.

S E U

OPVS PRIMVM
MVSICALE

A

DVODECIM SONATIS

C U M

QVINQVE ET PLVRIBVS INSTRVMENTIS

PER THONOS SELECTIONES.

AUTHORE

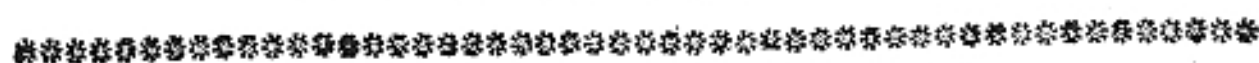
A:R: P: ROMANO WEICHLEIN,
ORDINIS S: BENEDICTI,
PROFESSOR LAMBACENSIS,
NATO AVSTRIACO LINCENSIS.



Brossard.
Partes. 8

no. 445.

VIOLINO I.



ONIPONTI, ANNO M. DC. XCV.

Typis & Sumptibus

JACOBI CHRISTOPHORI WAGNER, Cxf. Aul. Typ.

IMPERATORI
CÆSARI

LEOPOLDO I.
SEMPER AVGVSTO,
PIO, FELICI, VICTORI, AC
TRIVMPHATORI FELICISSIMO:
PATRI PATRIÆ,

Et

Vigilantissimo publicæ Salutis Conservatori.

Germaniæ, Hungariæ, Bohemiæ, Dalmatiæ, Croatia, Sclavo-
niæ, &c. Regi: Archiduci Austriæ, Duci Burgundiæ,
Comiti Tyrolis, &c. &c.

Augustissime, Potentissime, ac Inviçissime Imperator.



Otas Diademati, pausas coronato Capiti, suspiras tantæ Ma-
jestati necesse, vix non informe, ac indecorum esset, nisi scirem u-
niversam mundi hujus machinam harmonicis undiquè instructam
Chordis, eamquè suavissimo Musicæ concentu ubiquè resonare.
Nam si primò considerationis vela expandere velimus in immen-
sum illum sanctissimæ. ac individue Trinitatis Oceanum, concor-
dem quandam harmoniam, & harmonicam concordiam, Patrem generantem Filium, Fi-
lium generatum à Patre, & Spiritum Sanctum à Patre & Filio tanquam àb uno principio
spiratum comperiemus, ac tametsi tres sint distinctæ chordæ, quarum quælibet differenti
personarum resonet thono & sono, unicum nihilominus efformant concentum, unicam
harmonicam consonantiam inexplicabilis, ac indivisibilis unionis, & essentia. Et si à
primis increatis transeamus ad creatas, & nobiliores mundani hujus instrumenti chor-
dæ, Angelos loquor, hos à *Socrate apud Platonem in Republ.* Sirenium condecoratos titulo
perspiciemus, non temerè, quia sonoræ cœlestium sphaerarum Machinæ existunt moto-
res, ac singuli singulos, gubernando orbis suavem conficiunt concentum. Ad eandem
harmoniam. & Musicam quis non videt spectare cœlos, pertinere elementa? De primis
quidem ait facundissimus *Cicero de Natura Deor.* *Tantus est ex dissimilibus motibus calorum
concentus, ut cum summa Saturnus refrigeret, his interjecta locus stella illustret, & temperet.* De
secundis verò *Homerus & Plato.* Elementorum harmonia tali cum artificiosa consonan-
tiâ composita est, ut mirum non sit, ea & in mixtis, & in propriis locis summâ cum pace
suaviterquè quiescere, Unde *Boëtius.*

*Tu numeris elementa ligas, ut frigora flammis,
Arida convenient liquidis, ne purior ignis,
Ervolet, aut merfas deducant pondere terras.*

Hinc & quotidiana nos edocet experientia, in homine microcosmo perfectam inveniri harmoniam & consonantiam; omnis autem creaturæ aliquid habet homo, ait *Divus Gregorius homil: 29.* habet namque commune esse cum lapidibus, vivere cum arboribus, sentire cum animalibus, intelligere cum Angelis. Non fallunt igitur, neque falluntur, quotquot universum hoc in suavem transire astruunt harmoniam, & Musicæ concordiam. Testatur *Divus Athanasius*, invictissimum Israëlitarum Principem, & Ducem ad Imperium & Sceptrum non aliâ ex ratione evectum, quam quia Cytharam pulsare novebat: David Cytharædus, ex cujus artificioso contactu & pulsu deveniebat in mysticum Cytharæ pulsum & sonum, in probam nimirum optimè gubernandi notitiam; hinc & nostris temporibus, ac usque hodiè Regia, & Augusta Capita, aut callent Musicam, aut eius summoperè reverentur artem, & harmoniam. Habet hoc speciale *DOMVS AVSTRIACA*, quod in hoc artis genere palmam cæteris præripiat, uti totum demiratur Romanum Imperium, orbisque suspicit universus, dum eius Virtutum continuò experitur suavissonas chordas, in incommotis præcavendis mirabiles solertiæ triplas, in rebus agendis summæ prudentiæ Cappricciæ, infractæ, constantisque adversus sinistra sentientes fortitudinis animi sesquialtras, in dandis, & decidendis Consiliis incomparabilis maturitatis Doublas, ingenij solertissimi, ac maximæ dexteritatis de reportando contra hostium insidias gloriosissimo triumpho mirabilia novæ inventionis Contrapuncta, plurimas invictæ patientiæ pausas, infinitas ardentissimæ devotionis suspiras, &c. ut adeò mirum non sit, hanc Melodiam cunctis adplacere, cunctis arridere, omniumque aures suavissimè demulcere. Sanctissimus meus Ordinis Fundator Patriarcha *BENEDICTVS*, adhuc in utero matris suæ gestiens, tanquam nobilissima Philomela, orta ex Sanguine *DOMVS AVSTRIACÆ*, jamjam per omnes thonos cantare, ac huic Augustissimæ Prosapiæ Triumphos & Victorias contra omnes inimicos præludere cepit, quasi prælagire volens, *DOMUM AVSTRIACAM* cum suo sanctissimo Ordine, ac Ordinem suum cum Domo *AVSTRIACA* juxta promissionem Divinam usque in finem mundi stare; hinc ab hac Augustissimâ Domo plurima hujus sanctissimi Ordinis Monasteria, aut funditùs erecta, aut munificentissimè dotata, ac restaurata sunt, quasi ut signa perpetui, & indissolubilis amoris, gratiæ, & ardentissimi affectûs. Vnicum in medium & testem adducam Monasterium meum *LAMBACENSE*, ut gratias loquatur, quas infinitas accepit per iteratas amœnissimas præsentias Augustissimæ Vestræ Majestatis, ubi dulcissimæ gratiarum Melodiæ absque pausâ unicâ copiosè audiri fuerunt, dum submississimæ gratitudinis, ac devotionis notæ tum in Ecclesiâ, tum ad tabulam à nobis unanimiter resonârunt. Ut itaque imposterum, ac perpetuò resonent, has præsentis qualiter qualiter resonantes Sonatas Augustissimæ Vestræ Majestati humillimè offerre, ac dedicare ausus sum, spe firmissimè ceptâ, easdem in Augustissimâ Vestrâ Majestate Virtuosisimum Capellæ Magistrum inventuras, à quo hanc unicam supplex effragito gratiam, quatenus battutando & me, meumque sanctissimum Ordinem continuâ gratiâ regere, protegere, ac conservare dignetur. Ita dabam, & vovebam ex Sabionâ

Numini, Majestatiqûe Tuæ

Submississimus, devotissimus Client & Servus

P. Romanus Weichlein, Ord: S. Benedicti,
Professor Lambacensis, natus Aultriaci
Lyncensis.



AD PHILO-MVSVM.



Andide Philo-Muse, præsentēs Sonatas, quas in tui honorem, utilitatem & Commodum elaboravi, sinistro nè respicias oculo, sed auribus potius accommoda, & artem, & suavitatem simul experiēris. Composui quidem eas stylo aliquoqualiter prolixiori, ut juxta tuum libitum in iis dividere; seu abrumpere, vel protrahere possis. Ceterum nil productionis Manneræ præscribo, sed omnia tue discretioni relinquo, & hæc Encænia Musicēs novā tunicā induisti. Ast, quamvis me minimè lateat, plura jam ante à virtuosīs Chelystis similia opera Typis vulgata esse, quæ suā semper stant laude, & merito, nihilo secius tamen, cum verum sit, mundum varietatibus delectari, spero per præsentēs me quid non ingrati operis fecisse, ac idcō plura suo tempore, & quidem Dijs faventibus, proximè aliquot Missas stylo rariori, in lucem daturus. Interim has probans vive, ac optimè semper vale, me: toties quoties has intuens amicè memor.

P: R: W: Ord: S: Bened:
P: L:

N: B:

Ubi habentur Gambistæ, poterunt in primâ, tertiâ, sextâ, & undecimâ Sonatâ loco Violarum perpulchrè Gambæ adhiberi.

ADMODUM REVERENDO ET RELIGIOSISSIMO
PATRI IN CHRISTO

P. ROMANO WEICHLEIN
Sacri Ordinis Sancti BENEDICTI Professo Lambacensi
Selectos Sympioniarum Modulos
In lucem Publicam Emittenti
Ita applaudit,

Cæsarea Musica Oenipontana.



*Armina Pierides cohibete sonantia. Plectrum
Non ultra-violens Thrax Citharæde moræ
Quique tuo traxisti rupes modulamine vates
Plectere dulciloque desine fila lyra
Nil opus Orpheâ, sistit quæ flumina, chorda
Nil, quæ agat in choreas Monstra marina, chely
Qui modo Germanis surgit ROMANVS in oris
Musici, hic queris thymata vestra patrat
Orpheus in sylvis, inter Delphinas Arion
Amphionque inter Marmora solus hic est.
Inter æquoreos Siren suavisissima fluctus
Quin reliquos inter solus Apollo Deos
Isse sua flectit duris horrentia saxis
Pectora, & undifluis colligit arte sinus
Isse suis Modulis curarum mitigat æstus
Et fugat harmonicis agmina massa fugis
Isse animat lapides, animatque Cælestinate ligna
Exhilarat homines exhilaratque feræ
Vis scire Anleodo hoc cupiat quid Musica nostra
Ut sit tota auris Musica nostra cupit.*

IN parem Rev. ac dilect^{mi} P. Authoris
laudem.

*Musica cum flectat cantu, modulamine, plectro;
Et tribus his docetur, sit tibi trius honor.
Perge diu felix notis clarescere mundo,
Sic ROMANUS AMOR nomine reg, manet.*

affectionissimus Ord. Confr.

P. Bonifacius Schneid Prof. Præfiliogonus
ac p: t: Conf: & sup: Sabionensis,

Adm. Rev. Religio ac amanti suo Germano
eadem Encomia dicunt infra nominati.

*Romani laudes totus si dixerit æther,
Orbi quas gignit parvis, appropinque mementi O:
Multa Myriadum vix talem ludere Musam,
Aut nec Parnassum dicent sic tangere plectra,
Nullus non docuit, qui vix habet amantem Nomen,
Ulinon cedit, quia nequit rumpere Cornu:
Scit Romana fides, ac nonne fides super omni S?*

Franciscus & Constantinus Weichlein
germani Fratres,

Violino I.



Onata I.

Violino I.

Onata I.

A musical score for Violino I, consisting of 12 staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music is written in a continuous, flowing style, featuring many sixteenth and thirty-second notes. The score begins with a decorative vignette of a violinist on the left. The first staff is labeled "Onata I." and the second staff is labeled "Onata I." with a small "r." above it. The score ends with a double bar line and a repeat sign. There are some handwritten markings and corrections throughout the score, including a "30" above a measure on the eighth staff and a "4" below a measure on the eleventh staff.



Musical score for a single melodic line, measures 1-13. The score is written on a single staff with a treble clef and a common time signature. It features various rhythmic patterns including eighth and sixteenth notes, and rests. Performance markings include "piano:" at measure 4, "Grave:" at measure 10, and "allegro:" at measure 11. A key signature change to F major is indicated at measure 10.

Musical score for a section titled "Onata II.", measures 14-16. The section begins with a large, ornate initial "S". The music is written on a single staff with a treble clef and a common time signature. It features a mix of eighth and sixteenth notes. A key signature change to B-flat major is indicated at measure 15.



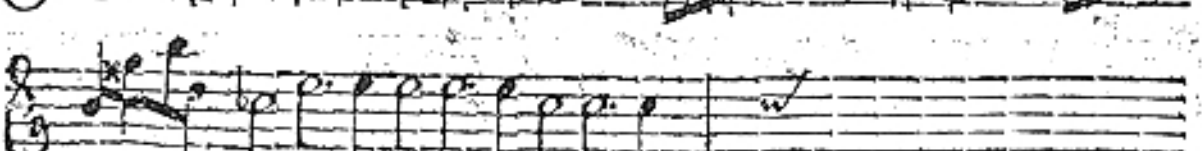
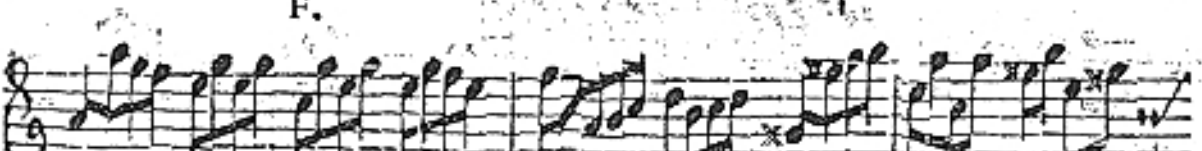
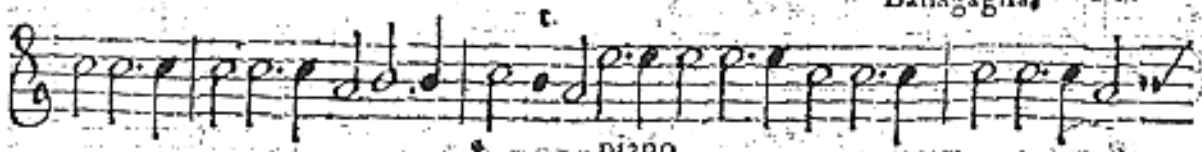
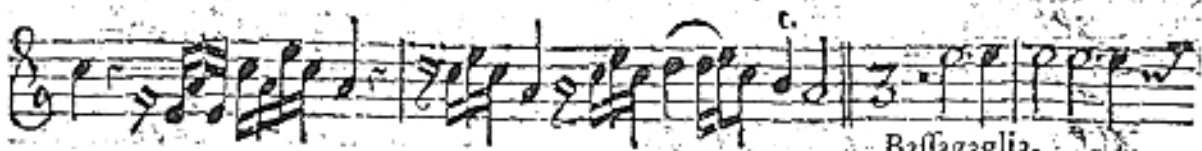
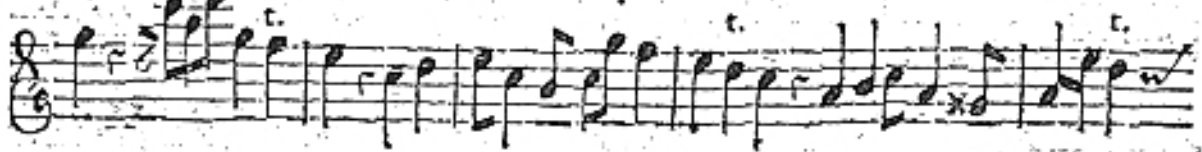
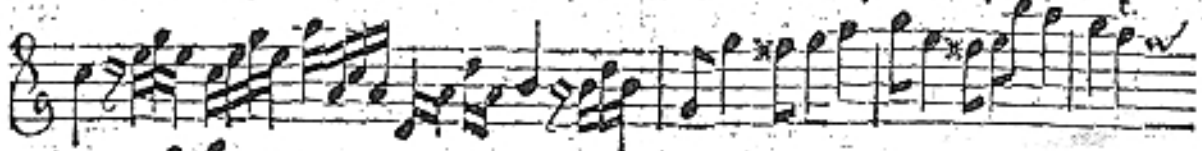

Handwritten musical score for Violino I. The score consists of 12 staves of music, written in treble clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a continuous, flowing style, with many notes and rests. The final staff ends with a double bar line and a fermata. The page number '5' is written in the top right corner.

Violino I.

B

Handwritten musical score on ten staves. The first staff is marked *adagio:* and the third staff is marked *allegro:*. The score includes various musical notations such as notes, rests, and dynamic markings like *piano.* and *F. tardo.*. The notation is in a single system, likely for a single melodic line. The staves are numbered 1 through 10. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

S Onata III. 7



Violino I.

B 2

Bassaglia,

piano.

8

piano: F.

Handwritten musical score for Violino I, page 21. The score consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The handwriting is in ink on aged paper.

Violino I

A handwritten musical score on ten staves. The notation is in treble clef with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff features a treble clef and a key signature of one flat, with the word "piano." written below it. The fourth staff continues the melody, with "F. Grave:" written below it. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody and ends with a double bar line and a repeat sign.

piano.

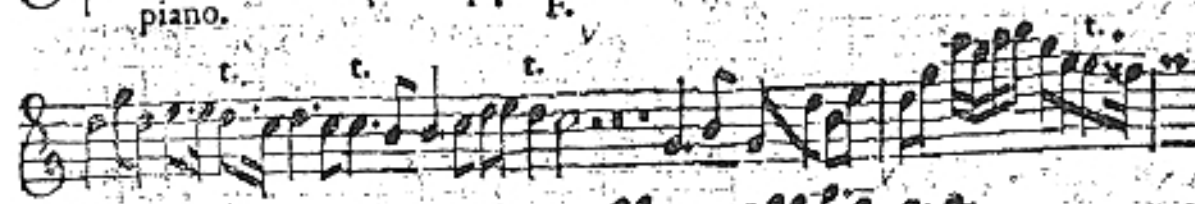
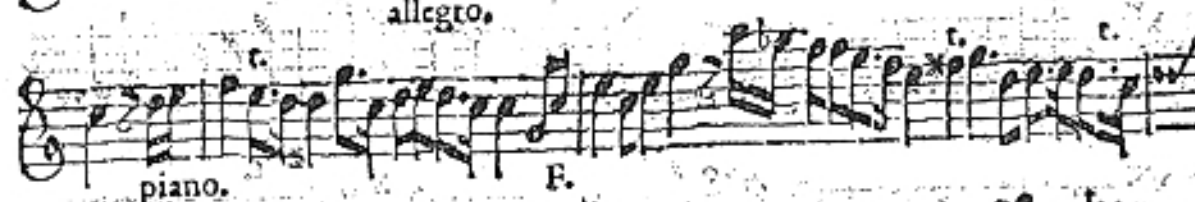
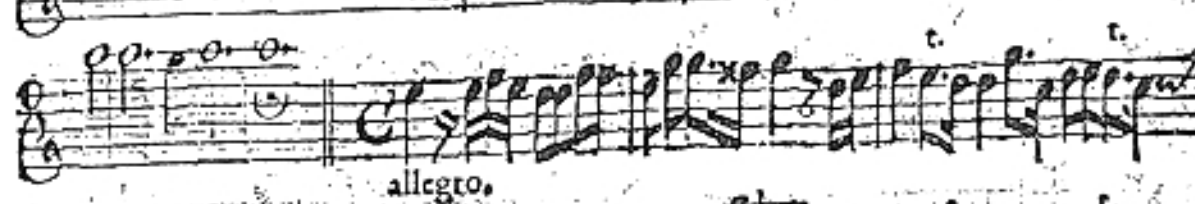
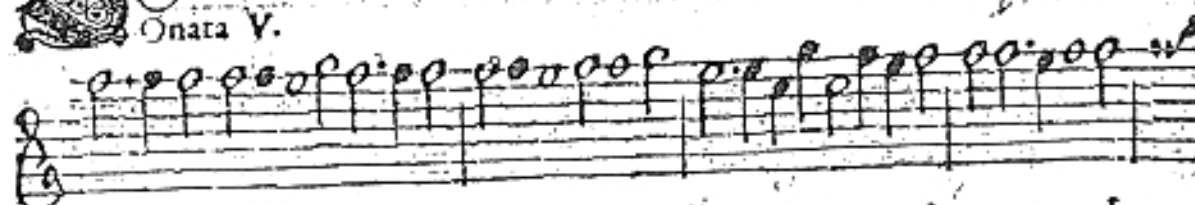
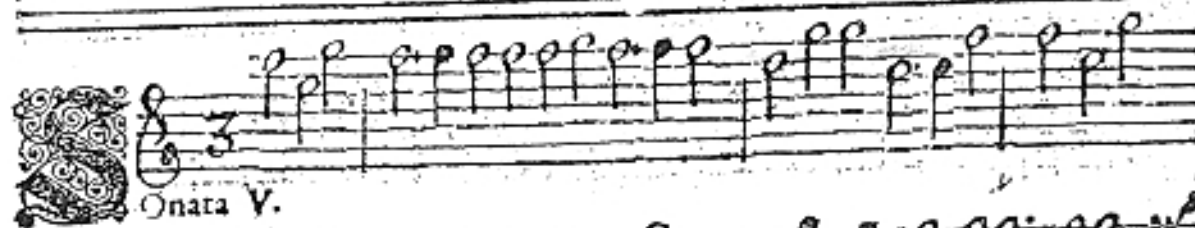
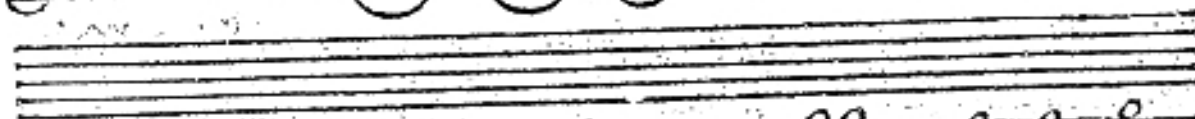
F. Grave:

Onata IV. Grave. poco allegro.

Violino I. C a

A handwritten musical score consisting of 12 staves. The notation is in a system with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various note values, rests, and dynamic markings. The word "piano." appears twice, once on the fifth staff and once on the eighth staff. There are also some markings that look like "F." on the eighth and ninth staves. The manuscript shows signs of age, with some ink bleed-through and slight wear on the paper.

Handwritten musical score for Violino I, page 12. The score consists of 12 staves of music. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The music is written in a cursive, handwritten style. The second staff has a bass clef and a 4/4 time signature. The third staff has a treble clef and a 4/4 time signature. The fourth staff has a bass clef and a 4/4 time signature. The fifth staff has a treble clef and a 4/4 time signature. The sixth staff has a bass clef and a 4/4 time signature. The seventh staff has a treble clef and a 4/4 time signature. The eighth staff has a bass clef and a 4/4 time signature. The ninth staff has a treble clef and a 4/4 time signature. The tenth staff has a bass clef and a 4/4 time signature. The eleventh staff has a treble clef and a 4/4 time signature. The twelfth staff has a bass clef and a 4/4 time signature. The text "più allegro." is written below the fifth staff. The text "tardo" is written below the fourth staff. The page number "12" is written at the bottom center.

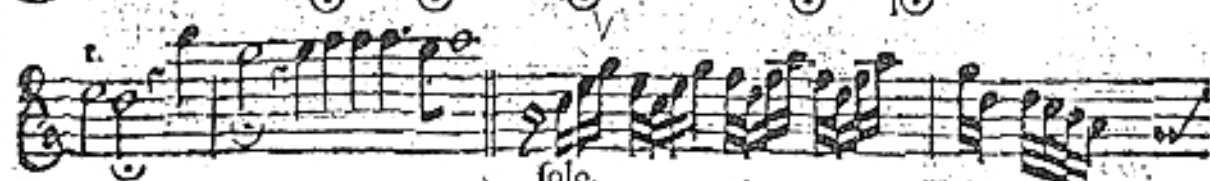
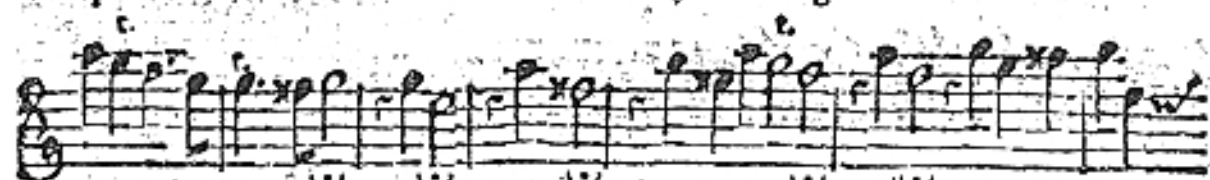




piano.

d

adagio:



folo.



long.



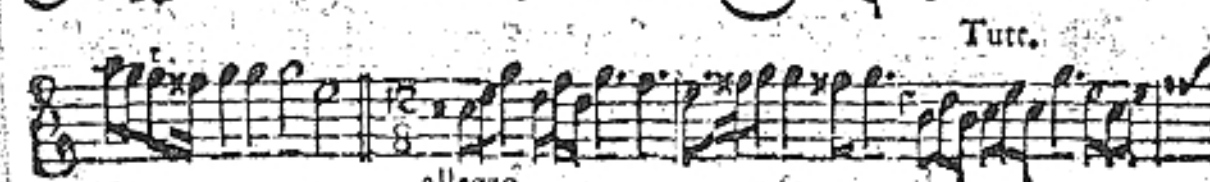
longa.



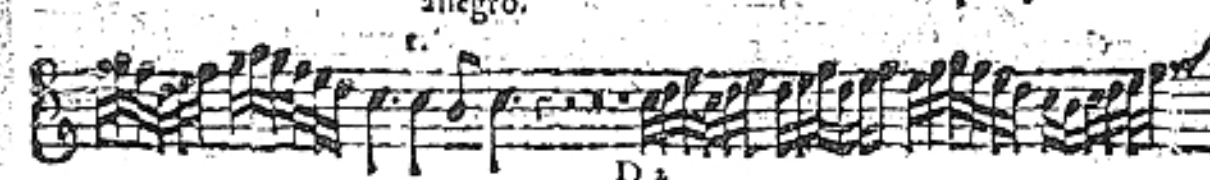
tardo.



Tutt.



allegro.



D₂

First system of musical notation, measures 1-10. The music is written in treble clef with a key signature of one flat (B-flat). It features a complex, fast-moving melody with many sixteenth and thirty-second notes. There are dynamic markings 'c.' (crescendo) above measures 1, 3, 5, 7, and 9. A 'Tutti.' marking appears below measure 7. The system ends with a double bar line and a repeat sign.

Second system of musical notation, measures 11-20. It begins with a large, ornate initial 'S' in the left margin. The music continues in the same style as the first system. A 'fuga.' marking is placed above measure 12. Below measure 15, the text 'Onata VI.' is written. Below measure 18, the text 'Giaccona' is written. The system concludes with the word 'piano.' below measure 20 and a dynamic marking 'f.' (forte) below measure 19.

This is a handwritten musical score for a violin part, labeled "Violino L" at the bottom. The score consists of ten staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The music is characterized by a high density of triplets, indicated by the number "3" above groups of notes. The notation includes various note values, including eighth and sixteenth notes, and rests. The staves are connected by a vertical line on the left. The final staff ends with a double bar line and a repeat sign. The paper shows signs of age, with some staining and wear along the edges.

Violino L

B

Handwritten musical score on page 18, featuring 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the page.

Annotations include:

- f. adagio;* (forte, adagio)
- piano.*
- a. doi*
- allegro!*

The music is written in a single system across the page, with various musical symbols and dynamic markings.

A musical score consisting of ten staves. The first nine staves contain dense, fast-moving musical notation, likely for a keyboard instrument. The notation includes many sixteenth and thirty-second notes, often beamed together. There are some accidentals, including flats (b) and naturals (n). The tenth staff begins with a decorative flourish and contains a few notes, followed by three empty staves.

Onata VII. f. p. f. piano. f. presto

The section header is written in a stylized, decorative font. Below it, the first staff of the second system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests, with dynamic markings (f, p, piano, f, presto) indicating changes in volume and tempo.

A single staff of music continuing the piece. It features a treble clef and a key signature of one flat. The notation is dense, with many beamed sixteenth notes. The staff ends with a double bar line and a repeat sign.

30

f. adagio: p. p. p. ppp. f. allegro.

piano.

piano.

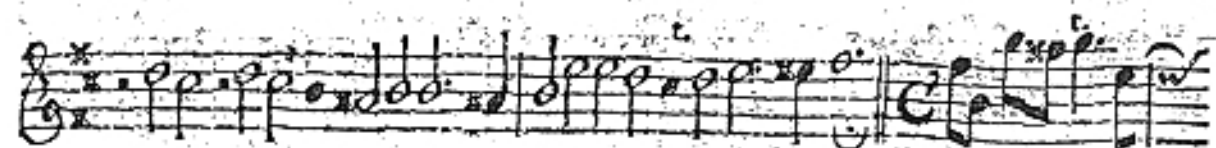
piano.

f.

Handwritten musical score for Violino I, consisting of 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 't.' and 'f'. The music is written in G major and 2/4 time. The staves are numbered 1 through 12.

Violino I.





allegro.



piano

f. p.

f.



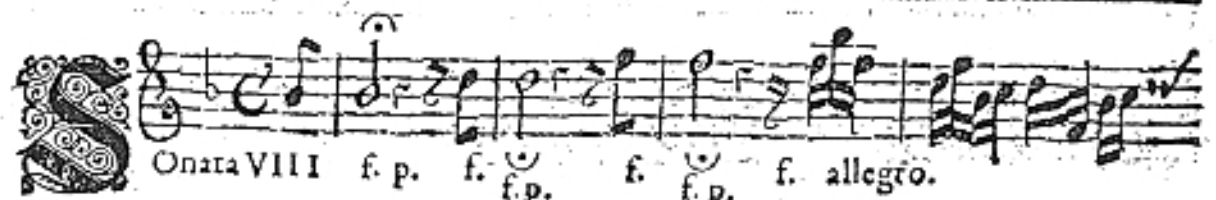
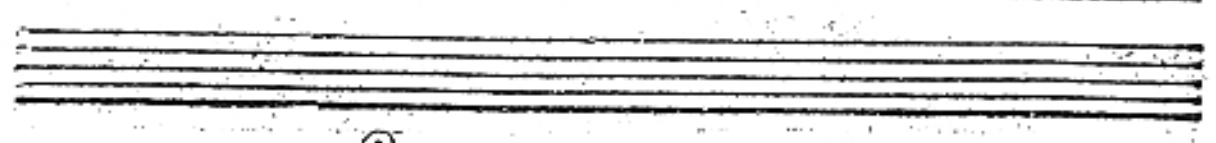
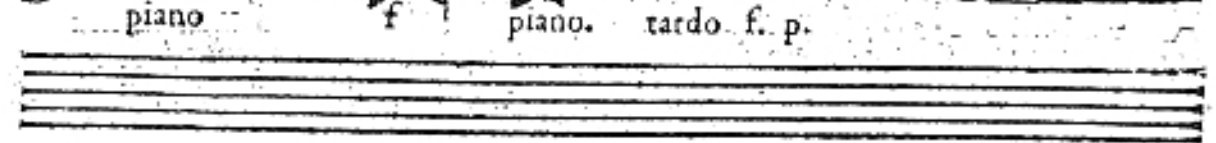
piano

f

piano.

tardo

f. p.



Onara VIII

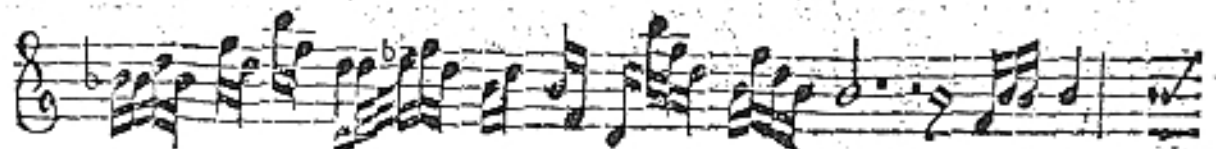
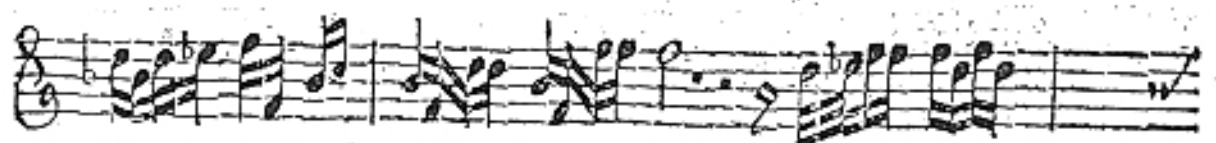
f. p.

f. p.

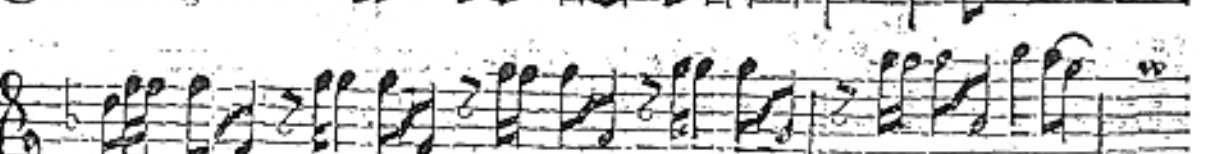
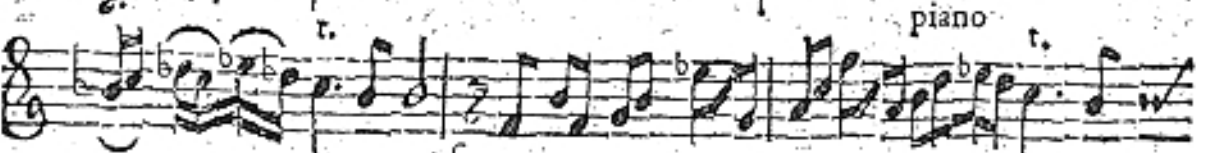
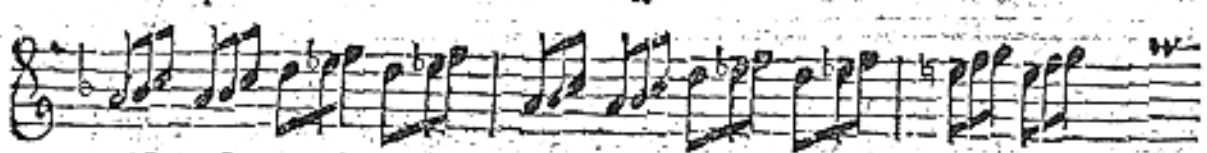
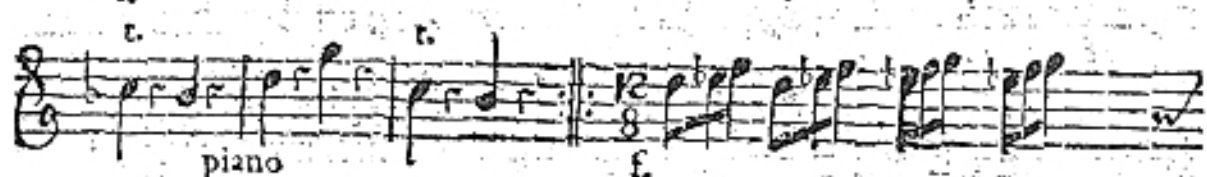
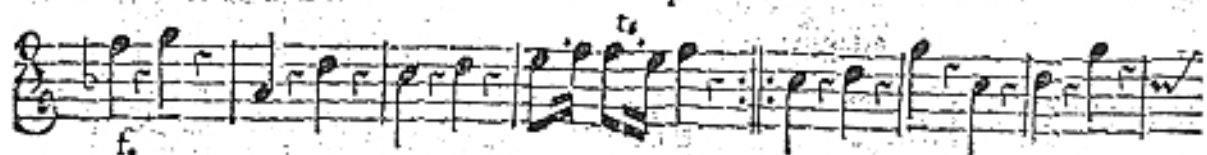
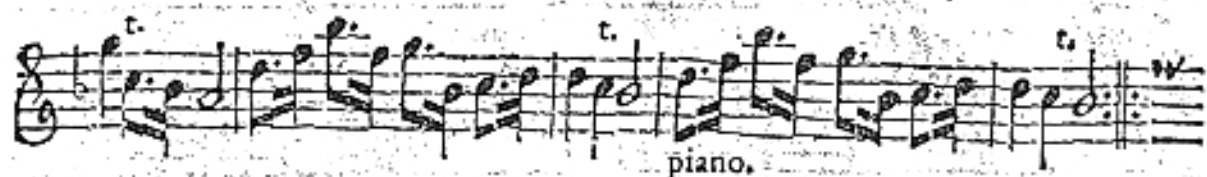
f. p.

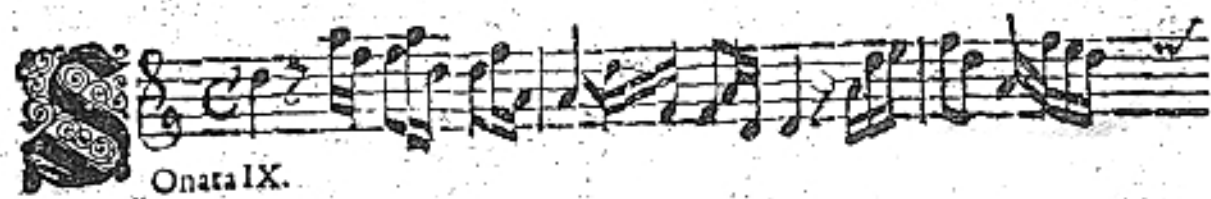
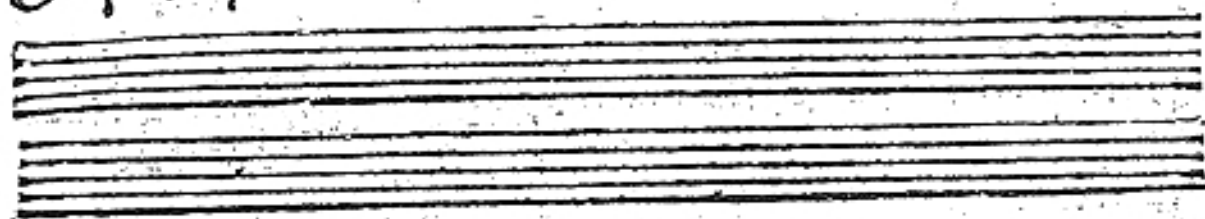
f. p.

f. allegro.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo markings are: *adagio* (first staff), *f. allegro* (third staff), *adagio* (fifth staff), *poco allegro* (seventh staff), and *longa* (tenth staff). The dynamic markings are: *f. p.*, *f.*, *f. p.*, *f. p. p.*, *p. p.*, *piano.*, *f.*, *p.*, *f.*, and *F₂*. There are also markings for *m.* and *t.* above notes. The score is written in a single system across ten staves.





Handwritten musical score on 13 staves. The notation includes various musical symbols, accidentals, and tempo markings. The score is written in a single system, with the tempo markings "adagio", "presto", "adagio", and "allegro" appearing below the staves. The notation includes various musical symbols, accidentals, and tempo markings. The score is written in a single system, with the tempo markings "adagio", "presto", "adagio", and "allegro" appearing below the staves.

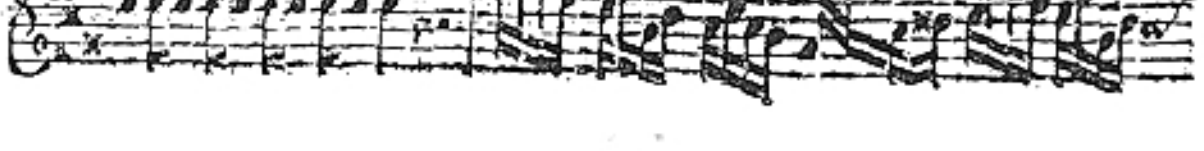
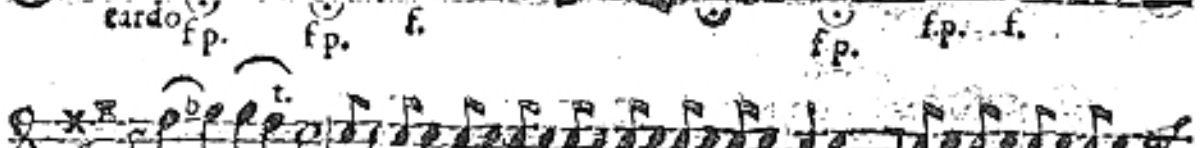
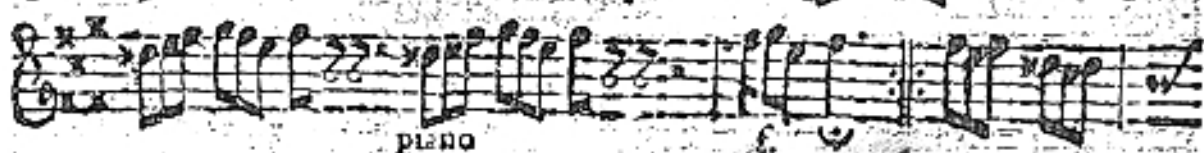
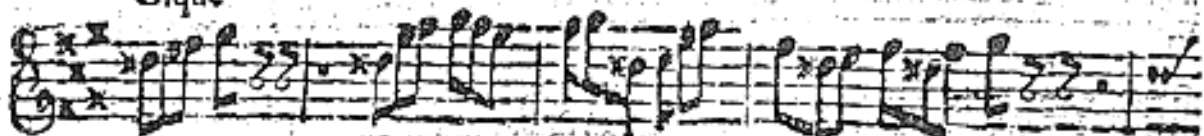
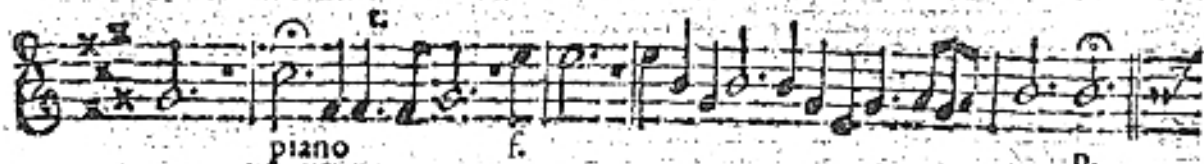
adagio

presto

adagio

allegro

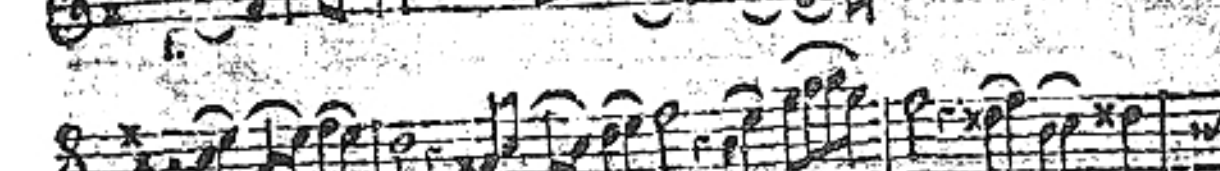
This is a handwritten musical score consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system. The second staff has a 'piano' marking. The third staff has a 'piano' marking. The fourth staff has a 'piano' marking. The fifth staff has a 'piano' marking. The sixth staff has a 'piano' marking. The seventh staff has a 'piano' marking. The eighth staff has a 'piano' marking. The ninth staff has a 'Grave' marking. The tenth staff has a 'Grave' marking. The manuscript shows signs of age and wear, with some ink fading and paper discoloration.



A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and bar lines. The score is written in a historical style, possibly 18th or 19th century. The markings are as follows:

- Staff 4: *tardo* *allegro.*
- Staff 7: *tardo*
- Staff 8: *Gigue*
- Staff 9: *piano.*
- Staff 10: *f. longa*

The manuscript shows signs of age, with some ink bleed-through and wear on the paper.



52

piano

piano

piano

piano

piano

piano

f adagio

Handwritten musical score for Violino I, Op. 12, No. 11, marked "allegro". The score is written on 12 staves, each beginning with a treble clef and a common time signature (C). The notation is in a single system, with various musical symbols including notes, rests, and dynamic markings. The first staff is marked "Op. 12, No. 11." and the tempo "allegro" is indicated below the second staff. The score concludes with a double bar line and a repeat sign at the end of the twelfth staff.

Op. 12, No. 11.

allegro

Violino I.

14

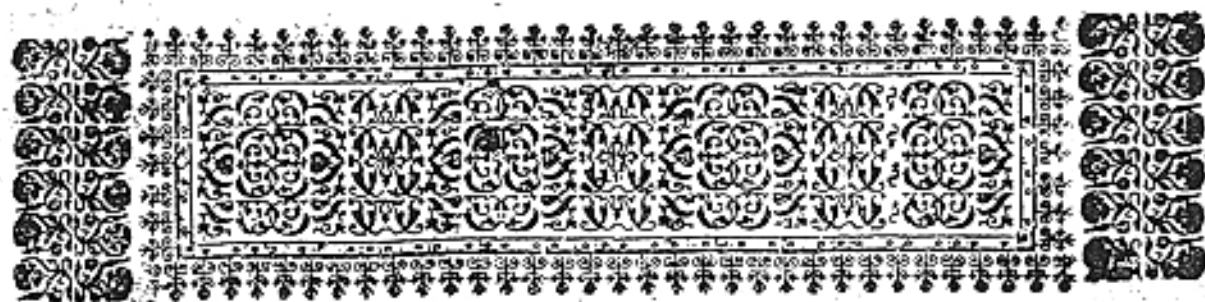
allegro

piano

piano

adagio piano f.

allegro piano



T A B U L A S O N A T A R U M.

Sonata I.	à 3.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, & Organo.
Sonata II.	à 6.	2. Violin: 2. Violæ: 1. Violone, con Organo.
Sonata III.	à 6.	2. Violin: 2. Violæ: 1. Violone: con Organo.
Sonata IV.	à 6.	2. Violin: 2. Violæ: 1. Violone: con Organo.
Sonata V.	à 3.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, con Organo.
Sonata VI.	à 6.	2. Violin: 2. Violæ, 1. Violone, con Organo.
Sonata VII.	à 6.	2. Violin: 2. Violæ, 1. Violone, con Organo.
Sonata VIII.	à 6.	2. Violin: 2. Violæ: 1. Violone, con Organo.
Sonata IX.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata X.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata XI.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata XII.	à 3.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, con Organo.

I L F I N E.

